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which are not somewhat familiar seldom become standards for judgment.

In the field of pictorial art the interests of children appear to be primarily in the content or narrative of the picture. The facts of the story which it tells appeal much more at first than do the elements of composition or beauties of expression. This is sometimes true even in the case of color which makes such an immediate appeal. Children choosing between two reproductions of a picture, one of which is in black and white and the other in color, will often prefer the black and white print if the color of the other at all confuses its story-telling power.

Often their liking for pictures is based upon some particular relation to their own experiences. They prefer the picture portraying places resembling those which they have visited, animals suggesting their own pets, people similar to those whom they know, or scenes and incidents corresponding to their own imaginings. They enjoy also pictures which are gateways to new realms which they would like to explore. Often they are strongly influenced by pictures of people whom they wish to resemble or scenes in which they would like to participate. Although the formal esthetic qualities of pictorial art doubtless exert an influence at this time, appreciation of them appears to be secondary and scarcely a matter of definite consciousness.

These likings of children for pictures are definite formative influences. The children not only try to find in pictures effects which they remember seeing in nature, but they also search nature for what the picture portrays. The picture thus develops a way of seeing, a means of recasting individual perceptions. If the pictures which first awaken interest are poor in quality, they will lose their influence after taste is matured. On the other hand if the object of preference is itself artistically excellent, the early narrative associations are enriched by other qualities as time goes by.

Perhaps cultivation of familiarity with its collections under pleasant auspices is the primary service an art museum can render for elementary school children. They come to know it as an institution, a

place where may be found a unique sort of enjoyment, new interpretations of the world of appearances and of the realm of industrial production. They form a habit of visiting it and develop a pride in introducing others to it.

The museum may provide influences which save their visits from being aimless wanderings. Its collections may thus illuminate history, geography, and literature, and show how designers and artists have solved problems similar in ways to those with which the children themselves are working. It will also present a survey of various types of art expression, so that children may know that these exist, and not come upon them in maturity only to find them queer and bewildering. By lectures, lantern slides, pamphlets, and loan exhibitions, museums are extending their influence still more intimately into the elementary school life of children.

The strong imitative tendencies of children at this age have much to do with their esthetic development, because these tendencies lead to more than conscious copying of actions. They extend in matters of the emotions to an unconscious assumption of the attitudes of mind of their instructors. Consequently, valuable as are the methods and devices which have recently been developed, the personality of those who guide children in esthetic matters is an important and enduring influence.

THE PLACE OF THE ART MUSEUM IN SECONDARY EDUCATION

BY ROYAL B. FARNUM

A BRIEF glance backward through the progressive stages of art education in our public schools discovers a growing tendency to depart from the early copy of historic ornament, and in place of it to substitute the study of nature and the development of originality.

Now, that teacher or supervisor is exceptional who offers the study of historic ornament in her art course. Meantime a new phase of teaching crept in, the pre-

sentation of all kinds of illustrative material in modern use as displayed in the current papers and magazines. This led to the use of still more varied material until now one finds in the average high school clippings, fabrics, pottery, nature specimens, etc., constantly brought before pupils as sources of inspiration in their work. Some enthusiastic teachers often spend much of their low salary on cherished bits for the use of their art department.

But such material in the most progressive communities is, at the very best, limited. It is limited both in extent and variety, it is limited in originality, and it is limited in quality. The growing recognition of the need for such material, if our secondary art education is to develop seriously, is a problem which demands an early solution. Fortunately the answer is at hand—the Museum.

For while the schools have made new demands in the character of their teaching methods, the most progressive museums have likewise changed their methods of display, of dealing with the public and of purchase. They are no longer cold-storage houses for painting and sculpture but present in divers intimate displays art objects as varied as art itself may be. The so-called "Minor Arts," the arts and crafts, industrial arts of all descriptions are given equal share and attention with bronzes, marbles, and paintings. More than that the museum not only houses these things, it seeks to educate the public in an appreciative understanding of them.

Right at hand there is the solution to the modern requirement in secondary education for illustrative material and sources of design. The problem is not how to get it but how best to make it available. This can be done in different ways, in fact is already being done in this greatest museum of the country. And it is done elsewhere. The methods vary. Brief mention may be made of a few of them.

One method is to have the art class or classes visit at stated times exhibits of value to the students at the time set, the art teacher to be the interpreter and guide. Brief talks and note-book sketches are made.

A second method is to have certain class

periods set aside for museum work at which time the students go to the museum as they would to the class room.

Another method is to have all the school children visit the museum either by grades or by previously arranged divisions, the museum educational director to have them in charge upon their arrival.

Still another method is to arrange for Saturday morning classes when the work at the museum will be given to supplement the school instruction. In such cases the museum staff and the public school art teacher would plan the year's work together.

So far it has been assumed that the students will go to the museum. This is to a great extent desirable, for they should become familiar with the interior of this building as early as possible, but some of the material would be of more practical use if it could be handled in the school class room. This requires the transportation of the material from the museum to the school and this too has already been accomplished. This Museum even went to the extent of preparing an exhibit of rare textiles which toured many of the high schools of the state. Only war conditions prevented its continuance. It is to be hoped that soon this and other objects may be prepared for a similar journey, for the experiment was highly successful.

Methods of using in the class room the exhibits lent are suggested as follows:

(1) The analysis of color schemes and their notation recorded by the Munsell color system and filed for continued reference. Such records would have perhaps a drawing to illustrate the object, its name, date, etc.

(2) The analysis of design plans in flat objects and of construction and line in three dimensional forms. Notes and graphic records would be recorded.

(3) The analysis of decorative units used in surface repeats, borders, panels, etc. These units would be carefully sketched and perhaps colored.

(4) The adaptation of the foregoing records to new forms and surfaces, the old readapted.

(5) The designing of new units evolved through the inspiration of study in the old examples, the *spirit* of the old but not the material.

Beyond all this, however, the museum has a distinct place in every secondary school curriculum from a more esthetic and historic standpoint. All records of ancient peoples and old worlds consist of either human remains or objects of human manufacture. It is through a study of these that we derive our knowledge of the early civilization. And objects of manufacture are almost invariably objects of art character, that is, they have esthetic quality. The history of civilization, therefore, is closely wrapt up in the peoples' understanding and love of the beautiful.

So a first-hand knowledge of the treasures of the museum, the records of great nations and ancient times, is quite as essential to the study of history and the general education, esthetic or otherwise, of every boy and girl as the practical knowledge of industry is to industrial art. The one can only be understood by a basic knowledge of the other.

Not only art classes but science classes, history classes, English classes, and classes in household arts and shop work should make their weekly or monthly pilgrimages to the house of art and records. And in turn the same objects lent for design study in the art department of the secondary school should be utilized in the various other departments.

COLLEGE AND MUSEUM

BY FREDERICK LEE ACKERMAN

THE title, as suggested, presumes a statement containing constructive suggestions with respect to how the college and the museum may, by coöperative educational action, contribute to the production of art. It likewise contains the implication that the museum and the college are both animated by similar purposes in this connection and that all that is really necessary is to develop a practical plan of coöperative action.

But this is not such a simple matter as

it appears, for it is not at all clear that these two institutions are animated by similar purposes or even that they are animated by purposes which run in the same direction.

It therefore would appear that the first step leading toward the working out of a plan of coöperation would be that of establishing a common purpose or viewpoint which might serve to animate these two institutions in their educational effort, for unless there be present a real common purpose toward which each of these institutions would work voluntarily, any plan of coöperative action in the educational field would not be of any material value.

It is not possible within the narrow confines of this statement to engage in any extended inquiry into the apparent purposes of these two institutions as they now exist. It is, however, pertinent to make certain general observations regarding the state of the industrial arts and what appears to be the attitude of the college in particular toward their further development. We therefore begin with what may appear as a digression.

When one takes into account all of the things which have been fabricated in recent years, and which in sum total make up the bulk of our physical environment, a picture is presented which is, in the main, cold and depressing. The picture contains very little which really satisfies. Our industrial effort, taken as a whole, appears to be directed largely toward the production of an infinite number of mechanistic contraptions, a large proportion of which satisfy no very definite human need.

It is not possible here to consider the reasons for this state of affairs: it is merely made note of in passing. In passing, it is also to be observed that this tendency to produce temporary, ugly contraptions—urban centers particularly—is going on in spite of our educational efforts of one sort or another.

It must be quite apparent to anyone who is at all observing that the present system of production, as carried on by modern business enterprise, runs its course quite unaffected by and utterly regardless of whatever teaching may have been carried on in our colleges and universities, and